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ABSTRACT

This brochure is designed to answer questions about visual arts education. It is a compilation of answers to questions that school board members and district administrators raise most often. Topics include the administrator's role in the district art program; values of art education; and staffing, budget, facilities, evaluation, standards, and policy issues. The document serves as a ready resource for establishing and implementing policies for district wide art education programs. (LBG)

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SCHOOL ART PROGRAMS: A Guide for School Board Members and Superintendents

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THE NATIONAL ART EDUCATION ASSOCIATION

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ABOUT THE NATIONAL ART EDUCATION ASSOCIATION

Founded in 1947, the National Art Education Association is the largest professional art education association in the world. Membership includes elementary and secondary teachers, artists and administrators, museum educators, arts council staff, and university professors from throughout the United States and 66 foreign countries. NAEA's mission is to advance art education through professional development, service, advancement of knowledge, and leadership.

The Association publishes scholarly works, reference literature, research and curriculum materials, and establishes national standards for elementary and secondary art programs and for teacher preparation programs. NAEA sponsors staff development institutes and academies, a comprehensive employment/placement program, and conducts a yearly convention with 650 events, sessions, tours, and workshops.

As the only national professional art education association in the United States, NAEA is the prime resource on art education literature and issues for federal and state agencies, organizations, universities, and school districts.

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INTRODUCTION

This brochure is designed to answer questions about visual arts education in your school district. It is a compilation of answers to questions raised most by school board members and district administrators. Topics include your role in the district art program; values of art education; and staffing, budget, facilities, evaluation, standards, and policy issues. The content is drawn from existing publications of the National Art Education Association. It is arranged to provide a ready resource for establishing and implementing policies for district-wide art education programs.

When art programs are given more prominence in the schools we believe that student attendance increases, teacher morale improves, academic achievement rises, and costs for intervention and remediation programs come down. Improving district art programs can raise the level of education for all students.

Martin Rayala
National Supervision and
Administration Director

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THE ROLE OF THE SUPERINTENDENT AND SCHOOL BOARD MEMBERS: QUESTIONS TO CONSIDER.

Excellent schools and world-class learning are strongly linked to quality school art programs. While program implementation is the purview of school administration, there are school board policies, positions, and practices which have a proven foundation for and influence on quality art programs.

SCHOOL LEADERSHIP
Do the written goals of the district include the study of art? Is student art a permanent part of the schools and in the district? Are student exhibits, field trips, and guest speakers encouraged? Is the art program viewed as an integral part of the total education program? Is there a district-wide director, supervisor, coordinator, or chairperson to lead the art program?

FINANCIAL SUPPORT
Does the district provide a separate budget for the art program, aside from student fees and donations from PTA's and other sources? Is there a budget for repairs or replacement of materials, furniture, and equipment for each art room? Are there monies designated for professional development?

ART CURRICULUM
Is there a written art curriculum, K-12, that includes art history, art criticism, studio practice, and aesthetics? Does the curriculum present art information, concepts and skills for elementary, middle/junior, and high school levels? Is the curriculum reviewed and revised every five years?

ART INSTRUCTION
Is there evidence of planned lessons, units, and the reporting of pupil progress in art? Are students aware of the objectives? Are art teachers involved in the establishment of an appropriate evaluation of their teaching? Are students being taught the role of artist, critic, observer, and art historian?

ART PERSONNEL
In elementary schools, is there one certified art teacher for every 350-450 children? Is there one certified art teacher for every 500 students in secondary schools? Is there a district art supervisor for art teachers? Is regularly scheduled instruction in art conducted by certified art teachers?

PROFESSIONAL DEVELOPMENT
Is there a district-wide ongoing staff development program for art teachers? Are the art teachers pursuing advanced course work/degrees? Are art teachers active members of their state art education association and the National Art Education Association?

TIME AND SCHEDULING
Does each elementary student receive art instruction from a certified art teacher for at least 100 minutes per week per year? Do elementary classroom teachers provide supplementary art experiences? At middle and junior high levels, is art required for all students for at least one year of study? At the senior high level, do all art courses carry one unit of credit, and is art one of the requirements for graduation? Are class sizes consistent with the staffing ratio of other teachers in the building?

CLASSROOM MATERIAL AND RESOURCES
Are art textbooks provided for each student? Are art filmstrips, slides, prints, models, computers, and posters provided? Do the school libraries have a collection of resources for students including art processes and techniques, history of art and artists, and career information? Are art magazines and journals available?

SUPPLIES/EQUIPMENT
Are there consumable supplies available for all areas of the art curriculum? Does each art room have specialized art equipment such as kilns, presses, looms, computers, projectors, basic hand tools, sinks, and art furniture? Does each art room have access to an art learning resource center containing books, films, slides, and computers?

FACILITIES
Does each elementary, middle, junior, and senior high school have specially equipped art rooms? Are there additional art rooms for every 450-500 students enrolled in the school? At junior and senior high levels, are additional art rooms designed for studio and non-studio specialization? Do elementary and middle school level art rooms provide at least 55 square feet per student, and 65 square feet of space per student at junior and high school levels? Does each art room have separate storage rooms, vented kilns, sinks, and work tables?

Source: NAEA *Parent Flyer*

ART MEANS WORK

Beyond the qualities of creativity, self-expression, and communication, art is a type of work. This is what art has been from the beginning. This is what art is from childhood to old age. Through art, our students learn the meaning of joy of work — work done to the best of one's ability, for its own sake, for the satisfaction of a job well done. There is a desperate need in our society for a revival of the idea of good work: work for personal fulfillment; work for social recognition; work for economic development. Work is one of the noblest expressions of the human spirit, and art is the visible evidence of work carried to the highest possible level. Today we hear much about productivity and workmanship. Both of these ideals are strengthened each time we commit ourselves to the endeavor of art. We are dedicated to the idea that art is the best way for every young person to learn the value of work.

ART MEANS LANGUAGE

Art is a language of visual images that everyone must learn to read. In art classes, we make visual images, and we study images. Increasingly, these images affect our needs, our daily behavior, our hopes, our opinions, and our ultimate ideals. That is why the individual who cannot understand or read images is incompletely educated. Complete literacy includes the ability to understand, respond to, and talk about visual images. Therefore, to carry out its total mission, art education stimulates language — spoken and written — about visual images. As art teachers we work continuously on the development of higher order critical skills. This is our way of encouraging linguistic skills. By teaching pupils to describe, analyze, and interpret visual images, we enhance their powers of verbal expression. That is no educational frill.

ART MEANS VALUES

You cannot make or discuss art without dealing with values: values about home and family, work and play, the individual and society, nature and the environment, war and peace, beauty and ugliness, violence and love. The great art of the past and the present deals with these durable human concerns. As art teachers we do not indoctrinate. But when we study the art of many lands and peoples, we expose our students to the expression of a wide range of human values and concerns. We sensitize students to the fact that values shape all human efforts, and that visual images can affect their personal value choices. All of them should be given the opportunity to see how art can express the highest aspirations of the human spirit. From that foundation we believe they will be in a better position to choose what is right and good.

Source: NAEA *Art In The Mainstream* Statement

Through a quality art education, students learn to

- Develop, express, and evaluate ideas,
- Produce, read, and interpret visual images in an increasingly visually oriented world,
- Recognize and understand the artistic achievements and expectations of society.

These basic skills in art develop the intellect and increase visual sensitivity. They enable the individual to identify and solve problems more effectively through the manipulation of visual, as well as verbal and numeric symbols; to discriminate among the mass of conflicting visual messages in day-to-day life; and to increase the possibility of communicating through visual images and thus make positive contributions to society.

ART MAKING

Making art objects has always been and will probably continue to be central in the art education of young people. This is because making art is an activity that comes naturally to the young and can continue to be a rewarding experience throughout life. Art teachers have been more thoroughly trained in art making processes and feel the most confident and competent in working with them.

AESTHETICS

Aesthetics adds fascinating dimensions to the study of art, allowing exploration of fundamental ideas about art which have roots in ancient cultures, and encouraging vigorous dialogue about relevant contemporary issues. Aesthetics can help individuals articulate the complexities of the societal forces which drive, challenge, shape, and nourish the many forms of artistic expression around the world. Like other aspects of art learning, aesthetics engages the intellect and emotions, and fosters imagination and reflection, thereby enriching possibilities for human achievement in the creation, comprehension, and appreciation of the visual arts.

ART CRITICISM

Evaluation of art's effectiveness, worth, and success in generating significant responses is the right of every person and it is one that everyone exercises. Art criticism is not just what one reads in the Sunday newspaper or the weekly magazines. Nor is it the exclusive property of those who claim to be arbiters of taste because of their educated views.

The role of art criticism as a component of a quality art education is to provide students with opportunities to learn how to arrive at reasoned judgments based on sufficient and appropriate criteria. Students need to learn how to look at works of art and make comparisons between them so they can judge quality, impact, purpose, and value.

ART HISTORY

There can be no significant study of any area of human activity that does not include attention to what has been done in the past.

Education is dedicated to understanding what human beings can do to make their own lives and the lives of others better. Lessons learned from the past are invaluable in achieving this understanding.

Students of all ages need to see and explore how humankind has expressed ideas and recorded experiences if they are to have an understanding of the visual wonders that have been created. Art history provides a way of discovering the sources of today's art. But, it isn't possible to learn from the past if it isn't known and understood.

"It is not accidental that dictators, who seek to control the minds and hearts of men, suppress not just the written and spoken word, but music, dance, and the visual arts, as well ...."

Ernest L. Boyer
The Carnegie Foundation for the Advancement of Teaching, "High School: A Report on Secondary Education in America," pp. 97-98. Harper & Row, New York, 1983.

INTEGRATION

The integration of history with aesthetics, criticism, and art making in a quality art education program provides students both the opportunity to learn what governed aesthetic choices in other times and how historical materials affect the criteria used in making aesthetic judgments about their own as well as others' work.

In a quality art education, none of the components — art making, aesthetics, art criticism, or art history — stands alone; each combines with the others to reinforce, explain, clarify, and enrich the others.

Source: *Interpreting the NAEA Goals*

ALL STUDENTS

Visual arts courses should be required in elementary, middle, junior, and senior high schools, and should not be scheduled to conflict with other required courses.

What students learn of the content of art is not accomplished differently than in other subject areas in the school curriculum. Unless there is a regular, consistent, and appropriately sequenced program in which students participate each year, learning will be seriously impaired. This means presenting simple concepts in the early grades followed by increasingly complex ones as students mature intellectually and emotionally.

Given the changing face of America and the increased interaction among people from diverse cultural and ethnic backgrounds, this country is faced with an educational imperative: curricula in art must be corrected to include the diverse cultural, ethnic, contextual, and historical content that contributes to a more truthful and comprehensive art education for all children.

AT-RISK STUDENTS

At-risk students are those who are potential school dropouts. From the inner cities to rural and suburban areas (where approximately 60% of at-risk students live), their numbers are unfortunately increasing.

School art programs successful with at-risk students provide increased vocational opportunities, learning beyond the classroom, small individualized instructional programs, and intensive counseling. These programs emphasize experience-based career and technical education, in some cases even paying the students. However, challenging roles and a sense of responsibility, not the monetary factor, are most important. Approaches which emphasize only "the basics" and career training are too limited. At-risk students need high teacher expectations as well as emphasis upon social and abstract-thinking skills.

While some at-risk students need pull-out programs, emphasis should be on cooperative learning experiences, peer training, frequent monitoring of student performance, and meeting students' individual needs.

EXCEPTIONAL STUDENTS

Public Law 94-142 has fueled a trend toward teaching increasing numbers of exceptional students in the regular classroom. A variety of approaches have been developed to implement these mainstreaming efforts, including resource rooms and consultation services by special education teachers. Regular classroom teachers and art teachers are being challenged to provide a wider array of educational services for a wider diversity of students. For those students with problems too severe to be served in a regular class, provision must be made for instruction in the least restrictive setting possible.

GIFTED AND TALENTED STUDENTS

Artistically talented students are those who originate, produce, perform, or respond at an extraordinarily high level in one or more of the visual and performing arts in comparison to others their age. The purposes of programs for the gifted are to broaden horizons, encourage creativity, emphasize thinking skills, and develop leadership skills.

"As a chief executive of a technology company that thrives on creativity, I want to work with people whose imaginations have been unleashed and who tackle problems as challenges rather than as obstacles. An education enriched by the creative arts should be considered essential for everyone."

John Scully
Chairman and CEO
Apple Computer, Inc.

CAREER AND TECHNOLOGY EDUCATION STUDENTS

Many individuals in the United States make their living through visual arts occupations. They are painters, sculptors, craftspersons, photographers, illustrators, and architects, graphic, industrial, and interior designers, and art teachers and art therapists. Opportunities also exist in technical art related jobs in the photography, film, printing, publication, and entertainment industries.

The skills, discipline, insights, ideas, and self-awareness that students develop as artists or designers are useful not only professionally but personally, and they are readily transferable to other fields should their interests change or careers take a new path.

DISTRICT OFFICE

The staff of the district office should include a visual arts supervisor or director, trained and experienced in the methodologies, knowledge, skills and materials of the visual arts. The supervisor shall develop, support, and maintain standards of excellence for art programs from early childhood through grade twelve.

Advantages Provided by an Art Supervisor/Director

- Leadership for district-wide, educationally sound opportunities in the visual arts as mandated in a well-balanced curriculum for K-12 schools.
- A resource for quality art instruction and current research in art education to assist principals in their role as instructional leaders.
- A resource for cost-efficient planning for art programs, materials, facilities, and furnishings.
- Coordination, development, implementation and evaluation of curriculum in accordance with state and district policies.
- Development of professional growth programs to promote higher levels of teacher proficiency with visual arts knowledge and skills and the effective teaching practices required by state and district policies.
- Coordination of district-wide art textbook evaluation, adoption, and utilization.
- A resource for recommendations and evaluation of materials and procedures for providing a safe instructional environment for students and teachers in the visual arts.
- A resource for recommendations on the educational relevance of art competitions at district, state, and national levels.
- Coordination of art exhibits and information on quality art programs, providing the community with a scholarly image of learning opportunities in the visual arts.

CLASSROOMS

Staffing and scheduling of certified art teachers ensures appropriate instruction for all students that effectively addresses basic concepts, knowledge, and skills in the visual arts.

Excellent staffing provides certified art teachers to deliver art instruction

As in any subject, the quality of instructional experiences provided for children is determined by the educational training and knowledge of the teacher. Even though college and university art courses are not always required for classroom teacher certification, classroom teachers are often responsible for teaching art, particularly in the elementary grades. These teachers may have little or no formal knowledge or skill in teaching comprehensive visual concepts, knowledge, and skills.

Advantages Provided by Certified Elementary Art Teachers (Grades K-5)

- Instruction by teachers with the knowledge and abilities necessary to enable students to acquire lasting art knowledge and gain skills in visual perception, art, production, critical judgment, art culture/heritage, and aesthetic awareness.
- Art instruction by teachers with the knowledge and skills necessary for providing art instruction to the diverse ability levels and developmental stages of all elementary students.
- Informed art instruction that promotes creative, experimental, and intellectual behaviors through critical thinking and problem-solving processes.
- Informed art instruction that develops valued educational skills, such as visual memory and visual communication, and abilities to compare and contrast, group and label, explain cause and effect, assess significance, make predictions, and frame and test a hypothesis.
- Art instruction by teachers who are willing and able to draw upon, reinforce, and contribute to knowledge in all school subject areas.

Advantages Provided by Certified Middle/Junior Art Teachers (Grades 6-8)

- Teachers who understand the full scope of art education and are prepared to meet art learning needs of students with diverse ability levels.
- Art teachers prepared to expand art experience to inter-disciplinary settings, because they understand the unique social, emotional, physical, and intellectual needs of the adolescent student.
- Art teachers prepared to provide relevant learning opportunities in visual perception, art production, art history, art criticism, and aesthetic awareness.

- Art teachers prepared to provide instruction which is relevant and challenging for the artistically gifted and for those talented students considering careers in the visual arts.

Advantages Provided by Certified High School Art Teachers (Grades 9-12)

- Art teachers who understand art education as an essential discipline in the larger contexts of the humanities and general education.
- Art teachers prepared to provide relevant instruction in visual perception, art making, art history, art criticism, and aesthetic awareness.
- Art teachers prepared to provide instruction for enriching the lives of all students including those planning careers in fields other than art.
- Art teachers who can provide instruction in the preparation of portfolios, advise about art career possibilities, and offer guidance in the selection of colleges and universities for art career study.

AN EXAMPLE OF STATE LEGISLATION

Arts in Basic Curriculum Legislation
Target 2000 — School Reform

In 1991-92 the South Carolina Legislature appropriated $1,257,796 categorized monies to be used by school districts to:

(1) plan, develop, and implement arts education curricula;
(2) provide teacher inservice training programs;
(3) hire certified arts specialists.

Source: Section 59-29-220 South Carolina Code

Source: NAEA *Staffing for Excellence Flyer*

BEST

HOW SHOULD PUPIL PROGRESS BE REPORTED?

There are various means used to collect data from the student to aid the teacher in assessing progress. Some of these are portfolio assessment of artwork, anecdotal records, photographs, slides, tape recordings, videos, test scores, and student self-evaluation. The more data a teacher can collect and analyze, the higher the probability that a more accurate assessment can be made of the student's work. Rather than use a single method exclusively, educators should try several different methods whenever the opportunity presents itself. There is nothing wrong with collecting data via video one day and audio the next week. Different methods will provide the teacher with more insight.

Several means of reporting progress to parents, other individuals, and groups are open house for parents, written reports or check forms, and a cover letter along with the report card. These reports should include the goals and objectives and progress attained, while areas of strengths and weaknesses should be checked and dealt with as per individual demands. Despite the all too common occurrences of overcrowded artrooms, lack of priority in scheduling art classes, and scarce resources, assessment of student progress needs continued attention and improvement.

"Students taking more than four years of music, dance, drama or visual arts score an average of 34 points higher on verbal SAT's and 18 points higher on Math SAT's than those taking less than one year of music or other art instruction."

College Entrance Examination Board Study (1987-89)

There are also numerous opportunities for reporting the progress of the art department. These include talking to parent associations, clubs like the Rotary, Jaycees, city council, and state political leaders, and others. A videotape could be made and presented to these audiences. Also student artwork should be displayed throughout the school district and the community, in malls, banks, office buildings, and libraries. Reporting pupil progress also means keeping the central office administrators and the school board informed about the art program. In fact, the program's goals and objectives can be displayed with the students' work in community exhibitions.

Source: *"Reporting Pupil Progress to Parents, School Boards, and the Public," NAEA Advisory, Fall 1987*

The standards that follow are intended to promote a consistent program of supply, maintenance, and improvement; to promote equitable distribution of funds; to support teacher and student morale; and to enable the district to plan and assess the art program.

STANDARDS FOR ART BUDGETS

The school district develops and uses a distinctly separate budget for the art program.

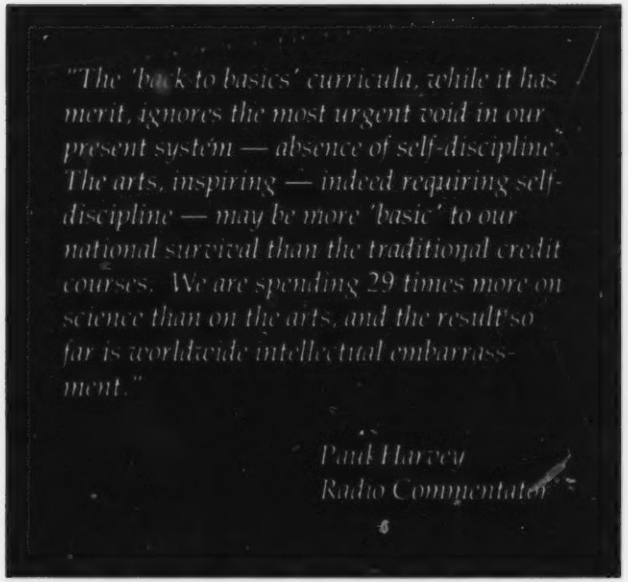
The budget should be sufficient to provide all expenditures required for the art program established in the curriculum plan:

- Consumable materials.
- Instructional materials (resource materials).
- New or replacement equipment.
- Repair and maintenance of equipment.
- Staff development.
- Improvement of the aesthetic environment.
- Field trips and community resources.
- Production of documents that communicate the aesthetic and educational quality of the program in its entirety.
- Media center materials.
- Purchase of original art objects.

Other factors that ensure a successful budget process include:

- The art staff participates annually in the development of the art budget.
- The art staff participates in any modification of the basic art budget in the district or the school.
- The budget is developed and administered with the individual art teacher or room as the budgetary unit.
- Budgetary planning assumes an increase in cost per student for each higher grade level.
- The budget includes an allowance for repairs or replacement of materials, furniture, and equipment for each art room.
- The budget provides basic parity of support for students in art throughout the school district.
- Students purchase no more required supplies in art than in other areas of instruction.
- Staff development and other support of professional development is budgeted for the art staff at parity with all other staff.

- Accounting practices permit accurate analyses of the art budget per teacher, per student, and per grade level.
- In addition to budgeted funds sufficient to provide for the full "scope of learning activities," an additional amount is provided the art teacher for the purchase of special supplies and equipment needed for the teaching of art.
- Budgetary planning projects a consistent program of improvement of facilities and equipment.
- The art staff participates in the analysis and evaluation of each year's expenditures for art.
- The budget is administered directly by the art staff.
- The budget is developed and administered with the student in art, or the teacher-learner objective, as the budgetary unit.


"The 'back to basics' curricula, while it has merit, ignores the most urgent void in our present system — absence of self-discipline. The arts, inspiring — indeed requiring self-discipline — may be more 'basic' to our national survival than the traditional credit courses. We are spending 29 times more on science than on the arts, and the result so far is worldwide intellectual embarrassment."
Paul Harvey
Radio Commentator

- An increase in cost per student for advanced offerings, as well as for higher grade levels, is assumed in budgetary planning.
- The budget of each art teacher reflects allocations for repair, replacement, and additions of materials, furniture, and equipment.
- A district-wide reserve fund provides incentive for extraordinary enterprises in any school, for new ideas, curriculum development, or research.
- Grant proposals for art programs and staff are continuously initiated for curriculum development, special projects, conferences, scholarships, research, or educational travel.

Source: *Purposes, Principles and Standards for School Art Programs*

FACILITIES

The art room is a learning environment with special needs for safety, energy, lighting, location, sound control, and maintenance. These functional necessities of good art rooms have been well established over the past 50 years and are thoroughly described in the literature of school architecture. The National Art Education Association has published a guide entitled *Design Standards for School Art Facilities* in which more detailed specifications relating to these items may be found. Some highlights include:

- Facilities comply with local and state building codes.
- The art staff participates in the planning of art facilities.
- The room or rooms for art are adequate for the variety of learning activities; the space allotment for art experiences is at least 55 square feet per student, excluding adjacent storage and the teacher station.
- The art room is located on the ground floor for easy movement of large and heavy projects, supplies, and equipment, and has an outside exit.
- The work space is large enough, and planned for sufficient flexibility, to permit varied individual and group activities simultaneoulsy.
- Provisions for learners with disabilities include safety and ease of movement for wheelchairs, sink and work surfaces adapted in height for wheelchairs, and organization sensible to students with visual impairments.
- The teacher's station adequately provides for personal effects, desk work, preparation of lesson materials, instructional aids, and lockable storage.
- There is appropriate display space (chalkboard and tackboard) within the art room.
  a. Display areas are also planned throughout the school.
  b. A system is present for hanging and attaching work to ceilings and walls.
- Adequate instructional furniture is provided, with appropriate seating and large work surfaces including easels, flat-topped tables, stools, and chairs.
- Lighting is well-placed and of sufficient brightness for art work.

Sources: *Purposes, Principles, and Standards for School Art Programs* and *Design Standards for School Art Facilities*

WHAT ARE SOME POLICY STANDARDS FOR ARTS EDUCATION?

Each local board of education can provide substantive leadership for arts education. The following statements were first published in the *National Arts Education Accord* by the Consortium of National Arts Education Associations. They represent the best possible view of education for all students.

Five Core Fields of Study — The arts, language, mathematics, the natural sciences, and the social sciences will be the five components of a basic education for every child.

Access to Arts Education — All students, from early childhood through high school, will be provided with a balanced, comprehensive, and sequential program of instruction in each of the arts, taught by qualified art, music, theatre, and dance teachers.

Percentage of Instructional Program — Fifteen percent of the instructional program of every student in elementary, middle, junior high, and high school will be devoted to the study of the arts.

Academic Credit for the Arts — Academic credit will be awarded for study in the arts on the same basis as for other courses in the secondary school, and grades earned in the arts courses will be considered in determining grade-point averages and class rankings.'

Arts Requirement — Every high school will require at least one year of study in art, music, theatre, or dance for graduation and will provide and encourage additional study in the arts.

Supplies and Equipment — Teachers of art, music, theatre, and dance will be provided with sufficient teaching materials and appropriate classroom equipment and space.

Arts Programs Supervision — Every school district will have qualified administrators to provide curricular leadership for each arts discipline, and every state department of education will have a supervisor in each of the arts or a state supervisor of fine arts with assistants specializing in the four arts fields.

Evaluation of Arts Instruction — Every school district will use reliable, valid, and appropriate instruments and techniques for assessing student learning, teacher competence, and program effectiveness in the arts.

Source: *Legislative and Policy Perspectives for Arts Education Flyer*

CENSORSHIP AND ART

The school district should impress upon students and staff the vital importance of freedom of expression as a basic premise in a free democratic society and urge them to guard against any efforts to limit or curtail that freedom.

GENDER EQUITY

School boards and superintendents should look for ways to identify and eliminate gender bias in art education programs. The purpose is to increase awareness, promote understanding, and encourage further inquiry into art related gender issues by exploring the problem of sexism and the need for gender equity in art and art education.

ART CONTESTS

The National Art Education Association does not endorse any unsupervised contest or competition in art for elementary or secondary schools. It is the position of the Association that the nature and purposes of contests are often incompatible with the goals and objectives of art education and, therefore, careful consideration and evaluation of each such competition should be made by the individual instructor.

A Sample School Board Policy on Contests for Students

"Participation in contests is optional with the individual school. While there is no intent to refuse to cooperate with agencies sponsoring worthwhile contests, there is very definitely a desire to keep such cooperation within reasonable bounds. The following statements shall be a guide for determining participation in contests: (a) the primary educational aims of the schools and the needs and interests of their pupils must be a consideration at all times; (b) schools shall not be used to promote private or commercial interests; (c) schools shall not be used for direct sales promotion of individual competitive goods or services; (d) all materials or activities initiated by private sources shall be judged on grounds of their direct contribution to educational values, factual accuracy, and good taste; (e) consideration shall be given in all cases to protecting students and teachers against unreasonable added work and responsibilities; and (f) the administrator of each individual school shall see that specific rules and regulations for all approved contests are cooperatively developed with the sponsor and student organization or club. Such rules and regulations shall be made available to all participants and judges of said contests."

Source: *Adopted by Tarrent City Board of Education, Tarrent, Alabama*

ART FEES

All art activities conducted in the context of required art study should be supported by school budgets and available to all students. Some elective courses which involve art making with intrinsically valuable materials may require a materials fee assessment for pupils selecting the course. Any fees should be clearly stated as a course requirement and provisions should be made for indigent students so that equitable access is provided to all students.

GRADING ART

Recording the results of a child's art experiences, his or her growth in art expression, the art knowledge gained, the skills mastered, the child's attitudes and responses to art learning, and their conduct and social behavior in art class can offer a profile of the individual's total progress, and help the teacher guide the pupil to further growth. This can be reflected in portfolios including sketches, finished work, and written student reflections as a result of critiques and changes in the creative process. Grades are a means of communication with students and parents — letting them know what is expected in art learning and growth. Grading need not be done in terms of A, B, and C. There are a variety of kinds of evaluation that are effective without making grades a matter of reward.

"The argument that arts courses could be a requirement for all students is not unlike the argument for requiring science or any other basic subject in the school curriculum. Students do not study science because they will become scientists, nor because they have an aptitude or gift for the subject. Rather, schools require science courses for all students because the subject provides fundamental academic skills."

Dennie P. Wolf and Thomas Wolf

WEIGHTED GRADES

As the practice of grade weighting rewards the student's ego and identifies the elite student and course to the college admissions officer, as well as to the community at large, it conversely gives the vocational student, the art and music student, and others not included in honors courses, the understanding that they are less worthy. Grade weighting can lead to a variety of negative consequences — academic, emotional, and social.

SAFETY AND HEALTH HAZARDS

There are many potential health hazards in art classes. It is imperative that every art teacher become aware of potential health and safety risks and means for minimizing them in the art classroom.

POLICY

Does the state or district have written education goals that include the study of art? Do the school goals include the study of art? What was the status of art programs in the state and regional accreditation reports? What were their recommendations for art, and are they being addressed? Are presentations on the art program included in reports to the school board and district administration?

PROGRAM INTENT

Is there a district-wide director, supervisor, coordinator, or chairperson to lead the art program? Is the instructional program conducted by teachers certified in art education, or does the program rely on visiting artists and other volunteers? Does the art program focus on teaching children basic art skills, or is it primarily enrichment or entertainment? Is the art program appropriately scheduled with adequate time allocated for necessary instruction for learning to be effective, or are art classes sandwiched in between other subjects?

CURRICULUM INTENT

Is there a written art curriculum for each grade level, K-12? Does it include aspects of making art, the historical study of art, and skills by which students may make more informed judgments about art objects? Are there specific competency goals, indicators, and measures listed in the curriculum which focus upon basic learning skills in art as one finds with any other discipline? Is art considered a basic subject in its own right as important as math, science, and language? Is art related to other subjects in the curriculum so as to contribute its unique insights into those subjects, such as bringing works of art into the social studies class to demonstrate the values and ideas of people in those times and cultures? Is art compared and contrasted with the kind of knowing that science or math provides? Is student art valued by the school and attractively exhibited in the classroom, offices, and prominent hallways of the school, or is it used only for decorative purposes, such as decorations? Does the school sponsor a student exhibit and invite parents, school administrators, and community leaders to the opening? Does the artwork represent the concept of problem recognition/problem solution, or are students given ditto and other conforming activities which deprive them of expressing imagination, feeling, and creative ideas?

TEACHING PROCESS

Do the teachers present art lessons in an in-depth, dynamic way with their students, explaining thoroughly, eliciting questions and responses from students, and encouraging individuals' self-criticism of artworks in progress? Do students interact with teachers and one another, discussing artworks by noted artists as well as their own creative expressions? Do the follow-up critiques and discussions after the student completes the work of art represent an open and free exchange between the teacher and student? Do teachers bring in examples of artwork as well as rich textures, patterns, natural objects, and manmade forms to help enrich the student's aesthetic understanding? Is perceptual awareness of the students' environment being expanded? Are there classroom displays that include examples of students' art, reproductions of art from various periods, natural objects, unusual textures, and colors? Is each student's spoken, written, and created art expression valued, and are positive suggestions offered for ways to improve the quality and to develop the idea further? Are students taught to evaluate their own art creations? Does the art room reflect enthusiasm, intensity, ease, and acceptance that add up to a place where real and lasting learning is going on?

EQUIPMENT, MATERIALS, AND SUPPLIES

Are the necessary art supplies available to the art teacher in order to fully implement a comprehensive art education program for students? Are there supplies for painting, drawing, printmaking, sculpture, photography, and the crafts, in addition to slides and reproductions for art history? Are textbooks provided for all levels of art instruction? Do libraries have art resources such as art books, slides, films, computers and software, video tapes? Is there proper equipment in the art room to carry out an art program — ceramic wheels, kiln, printing press, looms, water, proper electricity, paper cutter, projection screen, and the like? Are the necessary expendable materials provided for each student such as paint, inks, paper, clay, fibers, brushes, and the like? Is there an equal appropriation of funds to each art teacher's budget in the school system? Does the school provide for field trips to museums or other places in the community to broaden the visual experience of the students? Are computers and other equipment available for the study of computer graphics and newer art forms?

PROFESSIONAL DEVELOPMENT

Is there a regularly scheduled program of inservice workshops and seminars on art education? Are teachers members of the local, state, and national professional art education associations? Are teachers provided release time to attend state and national art conferences? Are teachers involved in assessing and updating the art curriculum in order to met the demands of change? Are art teachers provided the opportunity to make presentations of their program, discuss the values of art education, or exhibit student work to PTA meetings, faculty meetings, or other community groups? Are art educators used as local resources to conduct staff-development workshops for all other instructional personnel in the school or district?

"...the meanings that are engendered through choreography, through music, and through the visual arts are unique or special to their forms. There are some meanings that can be grasped through visual form that cannot be described in language or in quantitative form. Toshiba, IBM, Apple, and other computer companies have long recognized that spreadsheets, pie charts, scattergrams, and visuals in living color increase the meaningfulness of some kinds of information; they know that the way in which we construct meaning depends upon the way in which forms of representation are configured. Not everything that we want to say can be said in language. Not everything that we want to convey can be reported in number. The moral here for school programs is clear: those that neglect or marginalize the fine arts, for example, embrace an educational policy guaranteed to graduate students who are semi-literate."

Elliot Eisner
Professor of Education and Art
Stanford University

Source: *NAEA Flyer Series, School Board Members*

HOW CAN COMMUNITY ARTS RESOURCES INTERACT WITH THE SCHOOL ART PROGRAM?

CURRICULAR AND NON-CURRICULAR EDUCATION

All experiences contribute to an individual's education. However, there is a difference between curricular and non-curricular education. Curricular education may be defined as that which is planned in a sequential order and takes place in an organized program of study over a period of time; non-curricular experiences are those achieved through random personal encounters. Both are components of learning about the arts and complement the other, but neither is a substitute for the other.

THE ART MUSEUM ENCOUNTER

Art museums are generally accepted as educational institutions. The essential element is the use of objects in the collection to transmit information and ideas to museum visitors. The real objects, each possessing its own history, attract attention quite unlike anything else.

LOCAL ARTS INSTITUTIONS

Many local groups can provide valuable resources that enhance and expand the school art program. Some examples include art museums; natural history and local history museums; commercial art galleries; school art galleries in elementary, middle, and high schools; college and university art museums and galleries, architecturally important buildings; studio buildings that house groups of diverse artists; offices of professional arts organizations; and artist-run profit and non-profit galleries.

ARTISTS AS EDUCATIONAL RESOURCES

Many local artists are extremely willing to share insights into their artistic vision and demonstrate techniques to students and teachers. This excellent resource can be used to dispel misconceptions and stereotypical images associated with artists, can become a source of career education information, and can act as positive role models for students.

ARTISTS IN RESIDENCE

An artist's residency in a school can provide multiple benefits for students, school staff, and especially the art teacher who has the unique opportunity to operate as half of a team with the artist. Interacting with another creative person and acquiring insights into attitudes, motivations, and visual resources, as well as different technical approaches, can act as a catalyst for new approaches to teaching. Among the school staff, the artist can

help to rectify preconceptions and misconceptions about the "life of an artist." Also, by bringing a fresh outlook to the situation, the artist helps the staff reexamine solutions and try new approaches. During the residency, school activities are usually occurring at a fast pace, the interest level soars, and students are highly motivated. As a result, a lot of ground is covered amid obvious enjoyment.

ART COLLECTORS AS RESOURCES

Art collectors who can be persuaded to discuss their personal collection provide invaluable insights into the process of collecting art and the chosen focus of their collection. Usually they will tell lively, informative stories of their personal relationships with the artists represented in their collection.

Source: excerpts from *Supervision and Administration: Programs, Positions, Perspectives.*

"I see a school as a place to develop the different components of the mind. Artistic thinking — thinking in artistic symbols — is a distinctive way of using the mind, but one usually doesn't played in school. For example, we use the mind in a certain way in creating or listening to music. You could work with mathematics or language for the rest of your life, and it would not affect your ability to deal with music. By the same token, the abilities involved in dealing with the visual arts — with sculpture or painting, with dance, mime, use of the body and so on — all represent separate sets of cognitive skills. If we omit these areas from the curriculum, we are in effect short changing the mind."

Howard Gardner
Author
Frames of Mind

Note: Sources of the text materials in this booklet are from various NAEA publications. For a free copy of the NAEA Publications List, please contact the Association at 1916 Association Drive, Reston, VA 22091-1590.

WHAT ARE SOME WAYS TO RECOGNIZE ART STUDENTS?

NATIONAL ART HONOR SOCIETY

In 1978, the National Art Education Association (NAEA) began a program specifically for high school students grades 10-12, for the purpose of inspiring and recognizing those students who have shown an outstanding ability in art. The National Art Honor Society (NAHS) strives to aid members attain their highest potential in art areas and to bring art education to the attention of the school and community. The NAHS began its fourteenth year in 1992 with a total of 1,351 chapters.

NATIONAL JUNIOR ART HONOR SOCIETY

In 1989, the NAEA introduced the National Junior Art Honor Society (NJAHS). This program specifically for students in grades 7-9 was designed to help generate interest in art programs at the secondary levels and inspire and recognize the younger art student. NJAHS members are a distinguished group of art students. The NJAHS started its third year in 1992 with 179 chapters. (When a student completes the junior membership, he/she must start anew and be nominated to the NAHS.)

YOUTH ART MONTH

Youth Art Month is an annual observance each March to emphasize the value of art education for all children and to encourage public support for quality school art programs. It provides a focus for increasing public awareness of art education's ability to develop self-esteem, the appreciation of the work of others, a sense of pride in self-expression, the ability to evaluate individual works, and cooperation with others. Youth Art Month gives heightened visibility to the fact that many learning skills can be fostered through experience in the visual arts that are not possible in other subjects offered in the curriculum.

The Art & Craft Materials Institute, Inc., a non-profit association of leading manufacturers of school art materials, in cooperation with the National Art Education Association, created Children's Art Month in 1961 as a service to art educators and the public. The stated purpose was "to emphasize the value of participating in art for all children." In 1969 the observance expanded to include teenagers and has been celebrated nationwide as Youth Art Month ever since.

NAEA provides a number of professional development services for its members. Each member receives six issues of *Art Education*, a scholarly journal on art education, as well as six issues of *NAEA News*, the Association's bimonthly newspaper. Each member also receives 12-15 *NAEA Advisorys*, timely tips and issues on the practice of teaching art; two issues yearly of *Translations*, a research newsletter on curriculum and instruction on art education; and two complimentary issues of *National Arts Placement* newsletter.

NAEA MEMBERSHIP APPLICATION

300

Please print or type all information requested below.

☐ New ☐ Renewal ID Number _____

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Please check ONE professional level below:

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Membership Dues **(Dues effective through June 30, 1995)**

$75 in KY, MI, NC; **$72.50** in TX; **$70** in IA; **$68** in PA; **$65** in AK, AL, AZ, CO, DC, GA, HI, IN, KS, LA, MA, MD, MS, MT, NE, NM, OR, SC, TN, UT, VA, WA, WI, WV, and all APO's; **$63** in DE; **$62.50** in AR, MO, OK; **$60** in SD.
The above dues include state and national dues.

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The above dues include national dues only.

Dues	$	_____
Canadian/Foreign add $10 postage		_____
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Add $15 for subscription to *Studies in Art Education*		_____
Add $20 for subscription to *National Arts Placement*		_____
TOTAL	$	_____ (US funds only)

Membership dues include $25 subscription to Art Education & $15 subscription to NAEA News. A separate rate is established for non-member subscriptions.

Mail to: *NATIONAL ART EDUCATION ASSOCIATION, 1916 Association Dr., Reston VA 22091-1590* *Telephone 703/860-8000* *FAX 703/860-2960*